

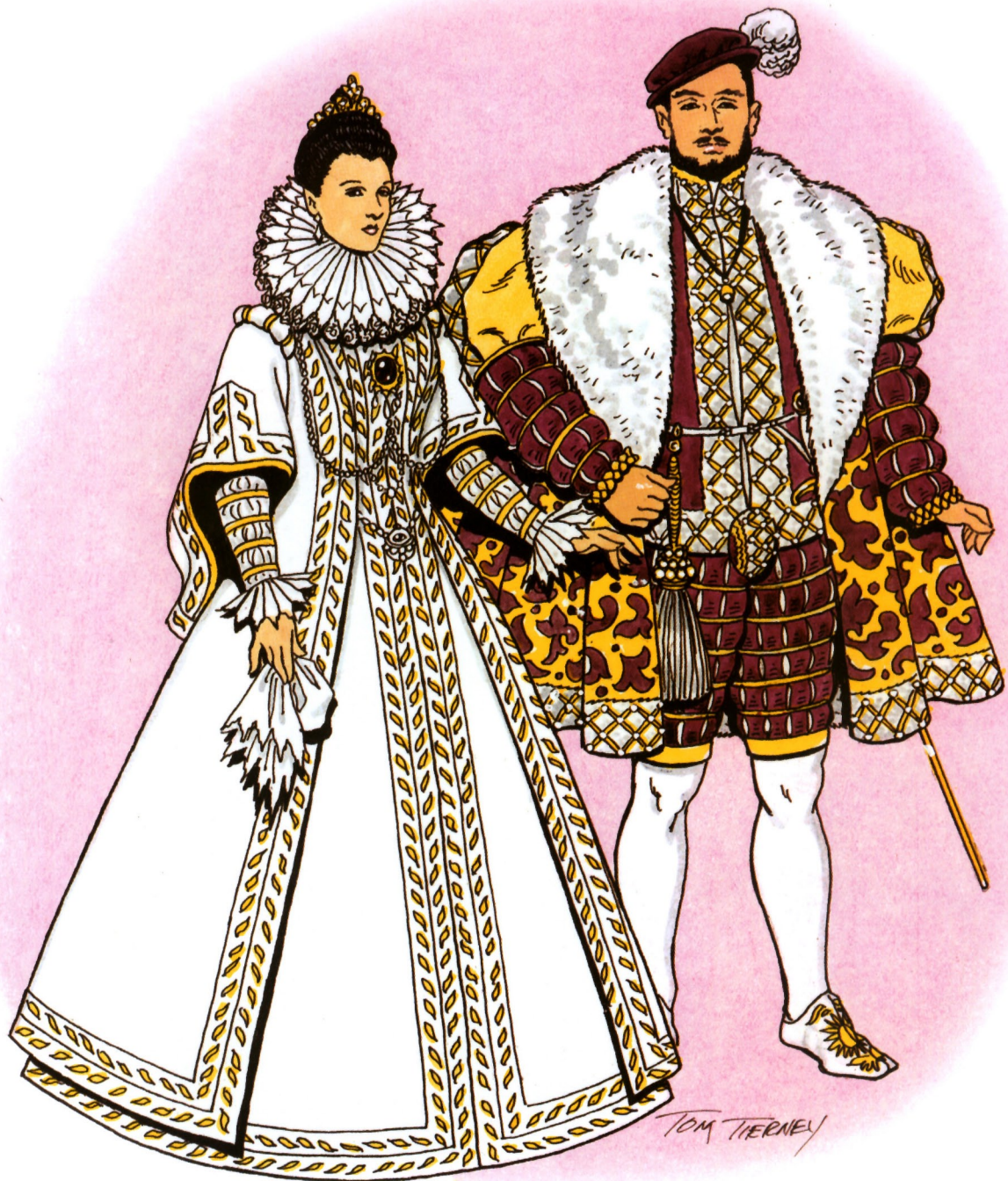
VISIT...

LANZAROTE
Caliente.COM

SPANISH AND MOORISH FASHIONS

TOM TIERNEY





Spanish nobility, ca. 1550 (p.37)

SPANISH AND MOORISH FASHIONS

Tom Tierney



DOVER PUBLICATIONS, INC.
Mineola, New York

Copyright

Copyright © 2003 by Tom Tierney
All rights reserved.

Bibliographical Note

Spanish and Moorish Fashions is a new work, first published by Dover Publications, Inc., in 2003.

DOVER *Pictorial Archive* SERIES

This book belongs to the Dover Pictorial Archive Series. You may use the designs and illustrations for graphics and crafts applications, free and without special permission, provided that you include no more than four in the same publication or project. (For permission for additional use, please write to Permissions Department, Dover Publications, Inc., 31 East 2nd Street, Mineola, N.Y. 11501.)

However, republication or reproduction of any illustration by any other graphic service, whether it be in a book or in any other design resource, is strictly prohibited.

International Standard Book Number: 0-486-42652-1

Manufactured in the United States of America
Dover Publications, Inc., 31 East 2nd Street, Mineola, N.Y. 11501

INTRODUCTION

The history of Spain has been characterized by repeated invasions, from North Africans in the south, to Gauls and Celts in the north. Greek, Phoenician, and Carthaginian settlements were established along the Mediterranean coastline in ancient times. Later, the Romans were able to seize the entire Iberian peninsula; after Rome fell, the Goths established a kingdom that endured from the fifth to eighth centuries. A highly significant date in the history of Spain was A.D. 711, when the Arabs invaded the peninsula. By the mid-eighth century, the Moors (also known as Saracens), had effectively conquered all of the Near East, North Africa, southern Italy, and Spain. As they advanced, they absorbed the varied cultures that they encountered, thus preserving the arts and sciences during the Middle Ages [approximately A.D. 500 to 1500], particularly in the wake of the fall of the Egyptian, Greek, Roman, and Byzantine empires.

Most of the native inhabitants welcomed the Moors—and many converted to Islam—because of the order they brought to volatile lands. The Moors transmitted their knowledge of mathematics and medicine to medieval Europe; their rich geometric designs had a great influence on the arts and architecture of the Gothic and Renaissance periods. In addition, they introduced the use of the steel needle into Spain, and, along with the Crusaders, brought cotton to Europe. The depiction of the human figure was prohibited in Islamic art; therefore, images of the Moors, including details of their costume, are gleaned from the art of other cultures that portrayed them in their art. In earlier times Moorish costume was simple—voluminous garments made of plain fabrics, designed to cover and protect the body from the intense sun of North Africa and southern Spain. The basic costume consisted of two full-length tunics: one cut straight and sleeveless, called the *gandura*, and one cut full, with long sleeves, called the *burnous*. The burnous was caught up by a girdle at the waist and thereby shortened, revealing the *gandura*. Generally, a hood was attached to the burnous; a turban could be worn either over or under the hood.

Later, during the Middle Ages, the Spanish Saracen mode combined the garments of the desert-dwelling Arab with Persian designs. The fitted Persian coat, worn in varying lengths and having narrow sleeves that sometimes reached the knee, eventually became the standard

for men. This coat, also of varied lengths and worn over trousers, was worn by women as well. Women's trousers were designed in three styles: long and straight, long and flaring, and very full and gathered at the ankles. Women also wore short, full skirts, often pleated, just covering the knee; the skirts could be worn over trousers or pantaloons. When in public, for religious reasons, women wore baggy pantaloons and an enveloping mantle, a costume that covered the entire head and body. The face was generally hidden behind a *litham* (veil). This entire outer covering was [and still is] called the *burka*. During the Middle Ages, plain fabrics, used for both men's and women's garments, were replaced by finer materials—gorgeous silks, damasks, metallic brocades, gauzes, and sheer muslins in sumptuous colors. Men and women wore sandals, slippers, and soft boots made of pliable leather that were colorfully dyed and often embroidered; they also displayed ornate jewelry. Moorish women decorated their hands with red henna in intricate patterns (the use of henna was forbidden during the Spanish Inquisition) and used rouge, eye makeup, and perfume.

The Moors ruled Spain for almost eight centuries; they finally were driven out by the alliance of the kingdoms of Aragon and Castile under Ferdinand and Isabella. During those eight hundred years there was constant internal turmoil among the Muslim leaders for political control. Eventually, little by little, the Catholic Christians regained the country. However, the years of Moorish influence created a remarkable and unique Spanish character. Art and fashion exemplified this synthesis, particularly in the rich fabrics utilizing abstract geometric designs. By the middle of the fourteenth century, northern European medieval fashions had been adopted by the Catholic aristocracy of Spain. Men wore both the long and short tunic (*cotehardie*) with the long *surcoat*. Women wore a fitted under-dress, also known as a *cotehardie*, with a surcoat as an over-dress, open at both sides. Both men and women wore a girdle, often jeweled, around the hips. The Spaniards retained much of the Moorish influence in fabrics and details, developed in a genuinely national way and applied atop the French lines.

The surcoat disappeared in the fifteenth century as women began to wear a dress-like robe, generally with a fitted bodice attached to a full skirt and long, fitted sleeves. The man's surcoat was replaced by a jacket worn over a *justacorps* or *pourpoint*—a sort of fitted, quilted

body coat with front lacing. The justacorps, which had originated as a garment worn under armor, eventually became the jacket proper. For both sexes, cloaks and capes were the mode for winter wear. The Crusades brought many Eastern materials and influences, such as satin and velvet; embroidery techniques; carpet weaving; toiletry articles such as rouge and glass mirrors; and beards in the Arab fashion—all of which reinforced the Spanish taste for Moorish design elements.

By the sixteenth century—following Columbus's voyage to America—Spain had become the richest, most powerful nation in Europe. It was also the model for international fashions. The Spanish style that had developed by the 1500s gave Europe the ruche, the ruff, the short cape, the corset, the hoop and farthingale, and bombast padding for doublet and trunk hose (later, full, unpadded trunks and breeches were adopted). Silk stockings from Spain surpassed those of other countries. The Spaniards also introduced the notion that black was the basic color for smart dressing. In fact, black became popular for everyday use, with color reserved for special occasions. A slender body was much admired for both sexes in Spain, and a vogue for the "Spanish figure" swept Europe, resulting in restrictive diets and corsetry for both men and women. Spanish corsets, made of boiled, hardened leather, were in great demand.

In the first half of the sixteenth century, Spanish men wore elaborately embroidered *doublets* (close-fitting jackets, also known as *pourpoints* or *jerkens*) with a short skirt and puffed sleeves over an embroidered lingerie shirt. Narrow ruffles, or *ruches*, showed at the neck and wrist. Around the middle of the century, the narrow neck ruffle became the fully developed ruff; by the 1580s it had become a huge starched and wired cartwheel. Starch in various colors (pale blue, green, and yellow) was often used to tint the ruff. Sleeves were moderately full, narrowing to the wrist and often topped at the *armscye* (the point where the sleeves join the bodice) with a puff, roll, or wing. Later in the century, bishop and leg-o'-mutton-style sleeves were *paned* (slashed to allow the lining to show through), as were the trunk hose (short, puffed breeches topping, and attached to, the hose or stockings). *Canions* (short, shaped breeches, sometimes with separate legs) covered the leg from the trunks to the knee. Full, unpadded, knee-length breeches were called Spanish slops; longer ones were known as "full slops." Knitted silk stockings became the vogue.

Typical hats for men and women of this time were made of velvet or satin and trimmed with jewels and a cluster of feathers, usually ostrich or aigrette tips. Men cut their hair fairly short and wore a clipped beard and curled mustache. Shoes for both sexes lost their long points and were now more closely fitted to the foot; they usually had slashing on the toes. At the beginning of the seventeenth century, men wore the *manta*—a short cloak that just covered the trunks. An unabashedly gorgeous garment of velvet or brocaded fabric, often jewel studded, the *manta* had full sleeves with numerous puffs.

Capes often had hanging sleeves. The high collar of the cape was often worn open with the tips folded back to form *revers*, showing the notch where collar and cape joined—a style point that survives in today's men's jackets. A dagger or rapier was attached to the belt; expensive perfumed gloves were a "must"; and dandies often wore a rose behind the ear.

The woman's costume of sixteenth-century Spain had a tightly corseted bodice, deeply pointed in front. The bell-shaped skirt with stitched-in hoops, known as the *vertugado*, or *farthingale*, originated in Spain in 1470; it was worn as an outer skirt or petticoat. By the 1500s it had evolved into an underskirt, and the bell shape had been transformed into a cone. Sleeves were full and flowing, worn over undersleeves of lingerie fabric decorated with lace insertions and edging. Women's ruffs evolved parallel to men's. Women wore large jeweled brooches, ropes of pearls, and separate bows of ribbon with jeweled *points* (tips) that were used as fasteners for the garment's front or to secure separate sleeves to the bodice. Both men and women wore heavy jeweled gold necklaces; pearl earrings were highly popular as well. A *caul* (closely fitting cap) of gold wire or strings of pearls held the hair in place. The hair itself was waved or tightly curled and pulled upward from the face over the caul. Elegant sheer or lace handkerchiefs were required, as were perfumed gloves. The folding fan of heavily scented leather was introduced to Europe via Spain. Spanish fans were highly prized throughout Europe in the 1500s. Parasols were used as protection from the sun by both men and women.

By the first half of the seventeenth century, Spanish domination of the world's fashions was beginning to wane, as were Spain's colonial fortunes overseas. Diego Velázquez had painted such magnificent portraits of the court of King Philip IV [he was appointed court painter in 1623] that his name has become securely associated with the Spanish mode of the 1600s. The favored colors of this period for royals appear to have been black, white, cerise, and vermilion. Much gold and silver ornament was used, as was all-over embroidery utilizing pearls and jewels. Ribbons, *gimp* (ornamental braid), and *galloon* (fancy finishing braid, usually woven with metallic threads) were also highly favored decorations. Philip IV is given credit for inventing the small, flattened *galilia*, or "Spanish whisk" collar, which, due to greater comfort, brought about the demise of the ruff. For men, shoe ties became large bows and rosettes, called "shoe roses." By mid-century, women's bell- and cone-shaped skirts had disappeared, to be replaced by a hooped silhouette, flat in front and back and extremely wide at the sides (the width of the skirt at the floor, ideally, was the same as the height of the wearer). Women wore multiple rings and, perhaps, two watches hanging from fobs or cords at the waistline. Women were not permitted to wear high heels or cosmetics until they married, and the Moorish custom of wearing a veil in public was observed.



Spanish Farm Couple, ca. A.D. 200

This Spanish farm couple are descendants of early Roman and Greek settlers, as well as settlers from North Africa. Their garments represent the styles of the latter

days of the Roman empire: the *dalmatic* cloak and *tunica* for the man, and the *lorum*, a long scarf, worn over a long tunica, for the woman.



Spanish Farm Couple and Priest, ca. A.D. Sixth Century

The man and woman are talking to a missionary priest. They are wearing clothing that is still basically Roman in origin. **Left:** The man wears a tunic drawn up to the

waist. **Center:** The woman is dressed in a long tunic and a *mantle* (cloak). **Right:** The priest wears a one-piece *cope* over his full-length tunic.



Carolingian Soldier and Nobleman, ca. 800

Around A.D. 800, the Carolingians attempted to invade Spain from the north but were defeated and driven back to France. This sort of northern expansion eventually opened trade routes and brought medieval styles to Spain, as well as Spanish modes to northern Europe.

Left: The soldier wears leather body armor and a rounded helmet with noseguard and carries a round wooden shield. **Right:** The nobleman wears a dalmatic with a *fibula* (clasp) over a long tunic.



Ninth-Century Moorish Couple

A Moorish couple of Cordoba around the ninth century wearing the Arab-style burka (woman) and burnous

(man). Cordoba was one of the great Islamic strongholds in southern Spain.



Ninth-Century Moorish Couple from Cordoba

Muslim couple wearing Arab-style dress typical of the ninth to tenth centuries. **Left:** The man is dressed in a hooded cloak. He wears a skull cap rather than a turban.

Right: The woman wears a dark cloak over a multicolored short, pleated skirt of brocaded silk and full pantaloons with fitted ankles in a medium color.



Muslim Couple, Eleventh Century

Left: This woman's garment shows the Persian influence on Spanish-Moorish dress during the Middle Ages. The coat has a geometric pattern, commonly styled in brocade, embroidery, or painted silk. Her trousers are of embroidered voile. Her turban has a jeweled headband; her face veil (*litham*) can be pulled up to the eyes to con-

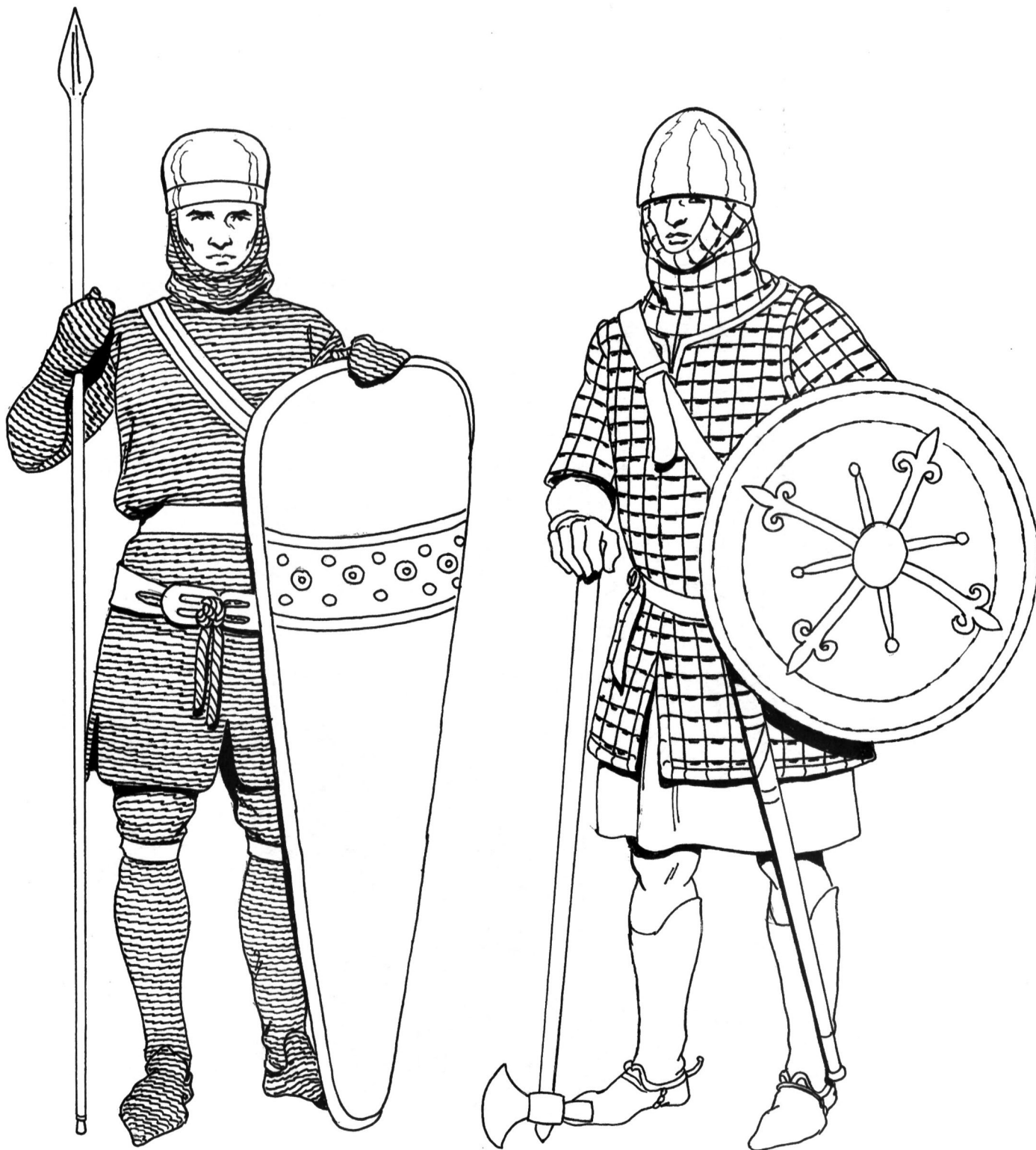
form to custom. **Right:** The man is dressed in a Turkish-Moorish style with a deep-colored turban worn over a fringed scarf. His tunic is in a medium tone; his *gandura*, or under-tunic, is white. He wears silk-embroidered leather shoes.



Cleric, Noble, and Doctor, Twelfth Century

A medieval Spanish cleric and Spanish noble look on as an Arab doctor analyzes a sample from his patient. **Left:** The cleric's robe, as well as his *chaperon* (hood), are of natural-color wool. **Center:** The doctor's tunic, in the Persian-Moorish style of geometric print, is worn over a

solid-color shirt. His headwear consists of a felt fez wound with a striped-silk turban. **Right:** The noble wears a brightly colored mantle with an embroidered border over a tunic, or *bliaud*, in geometric pattern, and a linen under-tunic, or *chainse*.



Spanish Knights, Twelfth Century

By the twelfth century, Spanish knights had begun to adopt the western types of armor, the principal difference being in the use of bright colors wherever possible. **Left:** The knight wears a conical helmet and chain-mail

armor, full mail stockings, and mitten-like mail gloves. He carries a kite-shaped shield. **Right:** This knight is dressed in scale armor and carries a round shield.



Spanish Couple, Thirteenth Century

This Spanish couple of the thirteenth century is dressed in the Christian mode of medieval times. **Left:** The lady wears a surcoat, open at the sides, over a cotehardie with elbow-length full sleeves. Under the cotehardie she wears a white long-sleeved tunic. The surcoat and cotehardie

are of contrasting bright colors. **Right:** The man, who is a knight, wears a brightly colored surcoat over a light-colored cotehardie. His under-tunic's sleeves are striped in the same colors as the surcoat.



Warrior and Chieftain, Thirteenth Century

Left: The warrior wears a short, quilted tunic over a loincloth. On his back he carries a round shield of woven wood strips and leather. **Right:** The chieftain is wearing the traditional *gallibiya*, or cotton robe, collarless and

long sleeved. In this case it might be called a *dishdash* because it is worn belted (with a knife and scabbard). He wears a folded and wound turban.



Farmers, Thirteenth Century

By the thirteenth century a real Spanish character was developing from the melding of the many nationalities that had settled on the Iberian peninsula in earlier times. These native farmers wear short tunics and capes (one

hooded) that were typical of the Christian medieval period. The man on the left wears soft leather boots while the other has soft leather shoes with short stockings. The man on the right wears a cotton coif under his sun hat.



Grandee and Archer, Thirteenth Century

A Spanish grandee (high-ranking nobleman) and one of his archers are shown. **Left:** The grandee is dressed in a ceremonial robe over his armor. His horse's blanket is made of fabric and trim to match the master's robe. The

archer has a chain-mail tunic under a short fabric coat. He wears a short cloth under-tunic and fitted wool stockings with high leather boots. His bowl-shaped helmet has metal ear flaps.



Businessmen, ca. 1275

Spanish burghers, or businessmen, of the late thirteenth century are dressed in shortened surcoats with hoods, and soft leather boots. The man on the left wears a cotton cap or coif; the man on the right has a straw sun hat.

The colors could range from light to dark, but were usually of natural vegetable dyes. Wool from black sheep was highly prized, as there were no true black dyes available during the Middle Ages.



Caballeros, ca. 1300

Left: A *caballero* (knight) wears a surcoat with hanging sleeves and a shoulder cape over chain mail. The surcoat is slit to the crotch to facilitate riding on horseback.
Right: This knight is a lightly armed horseman dressed in

a sleeveless unbelted surcoat worn over chain mail. He carries a small leather-covered wooden shield and wears a metal helmet.



Knights, Early Fourteenth Century

Left: The knight on the left wears full body armor of chain mail with a short, beltless, sleeveless surcoat. Around his hips he wears a belt and sword scabbard. On his head is a crown circlet indicating he is a prince. **Right:**

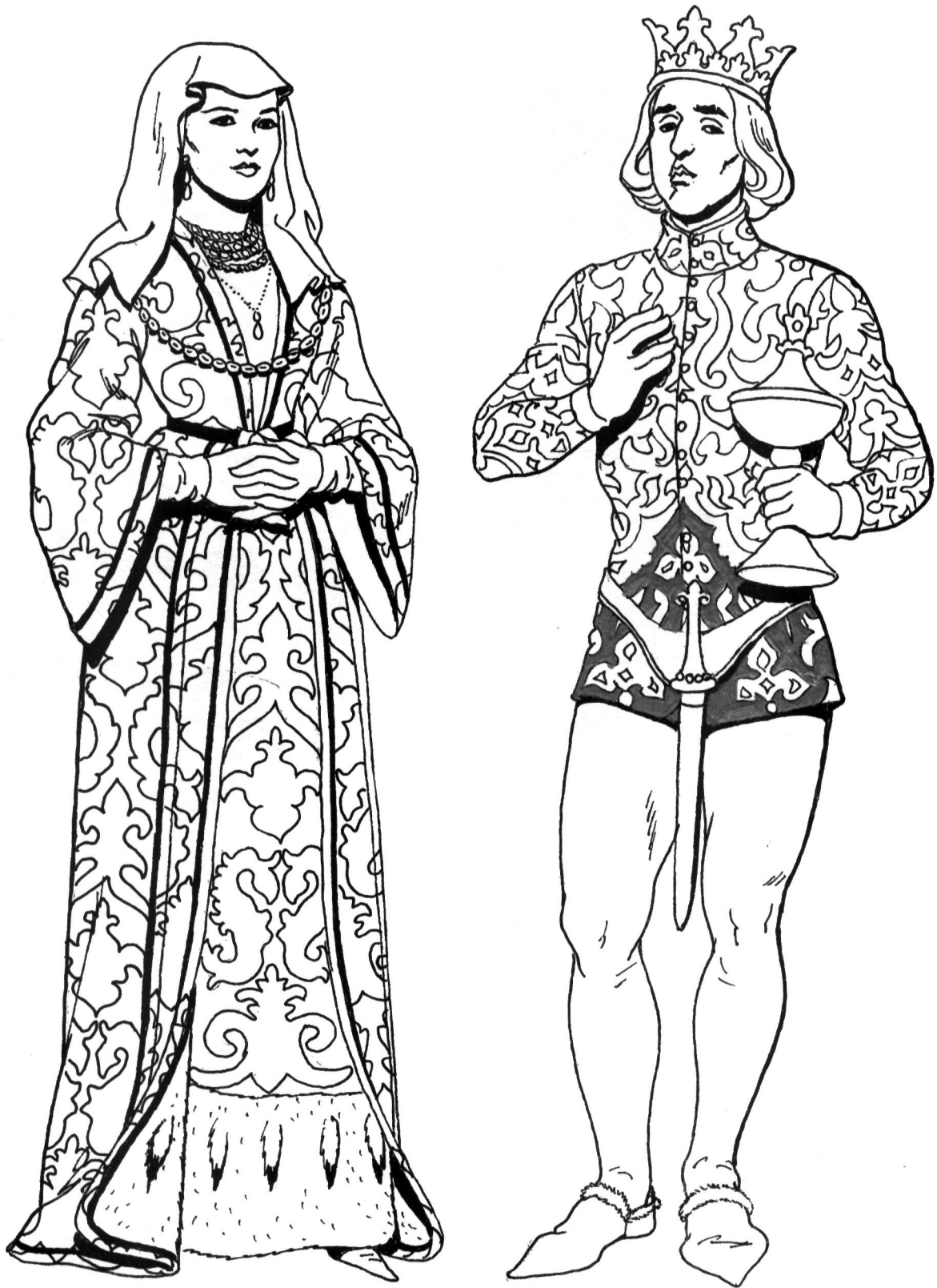
The knight on horseback wears a barrel helmet and an unbelted surcoat. His horse's trappings are ornamented with a coat of arms.



Dancers at Court, ca. 1330

These Spanish women are dancing at court. Both are dressed in flowing chemises. The dancer at the left wears an over-dress with side cut-outs; her sleeves are slashed and puffed. Her partner wears a flowing robe with a geo-

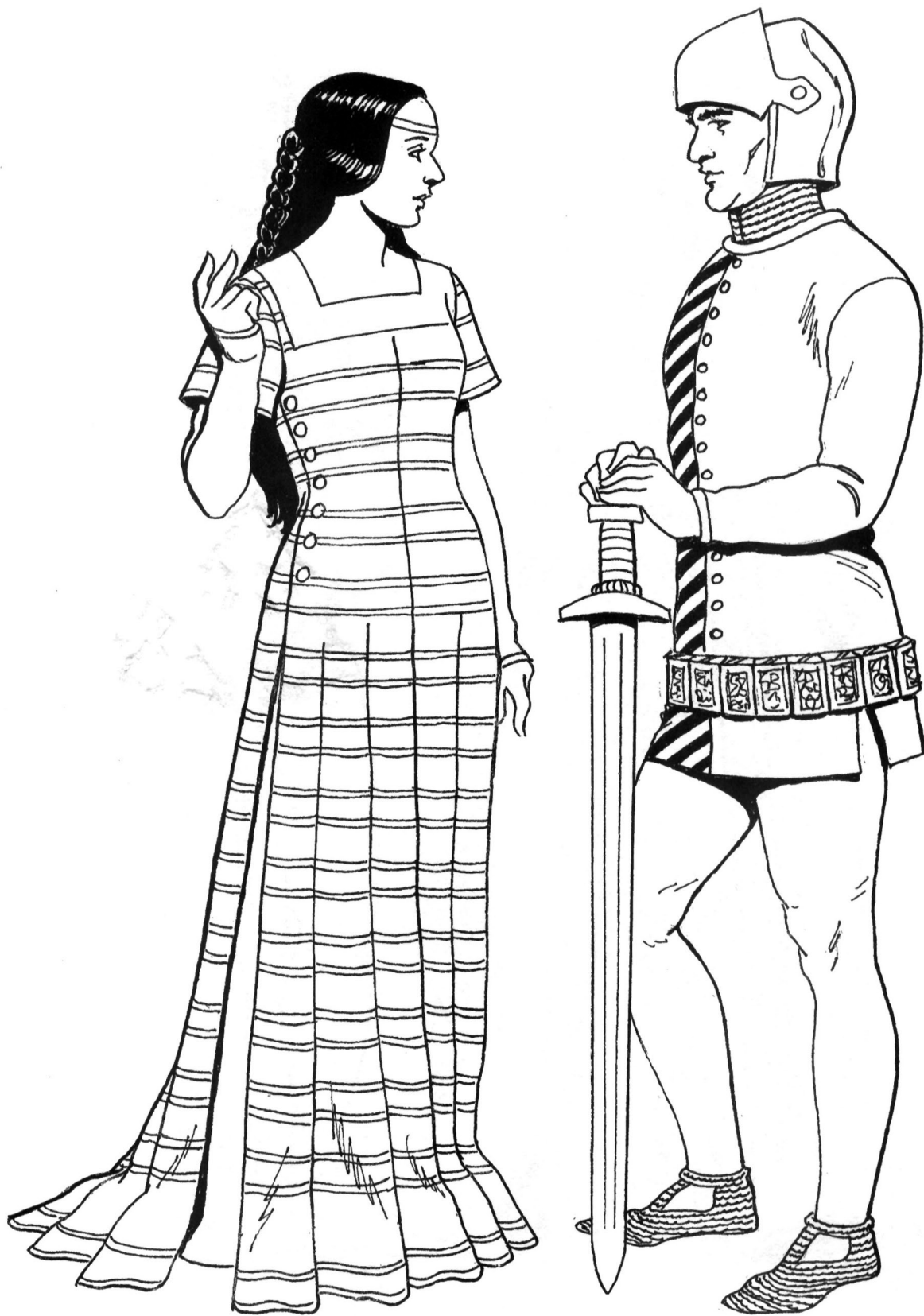
metric-patterned lining and border. Popular colors at this time were bright red, ultramarine blue, and red-violet. Gold and silver trims and edgings were popular.



Countess and King, ca. 1350

Left: The countess wears an over-dress and petticoat of brocaded fabric. The petticoat's hemline is trimmed with ermine; the skirt of the over-dress is lined with the same fur. Her *chainse*, or chemise, is of white silk, as is her headcloth. She is shown with a king of Granada of the

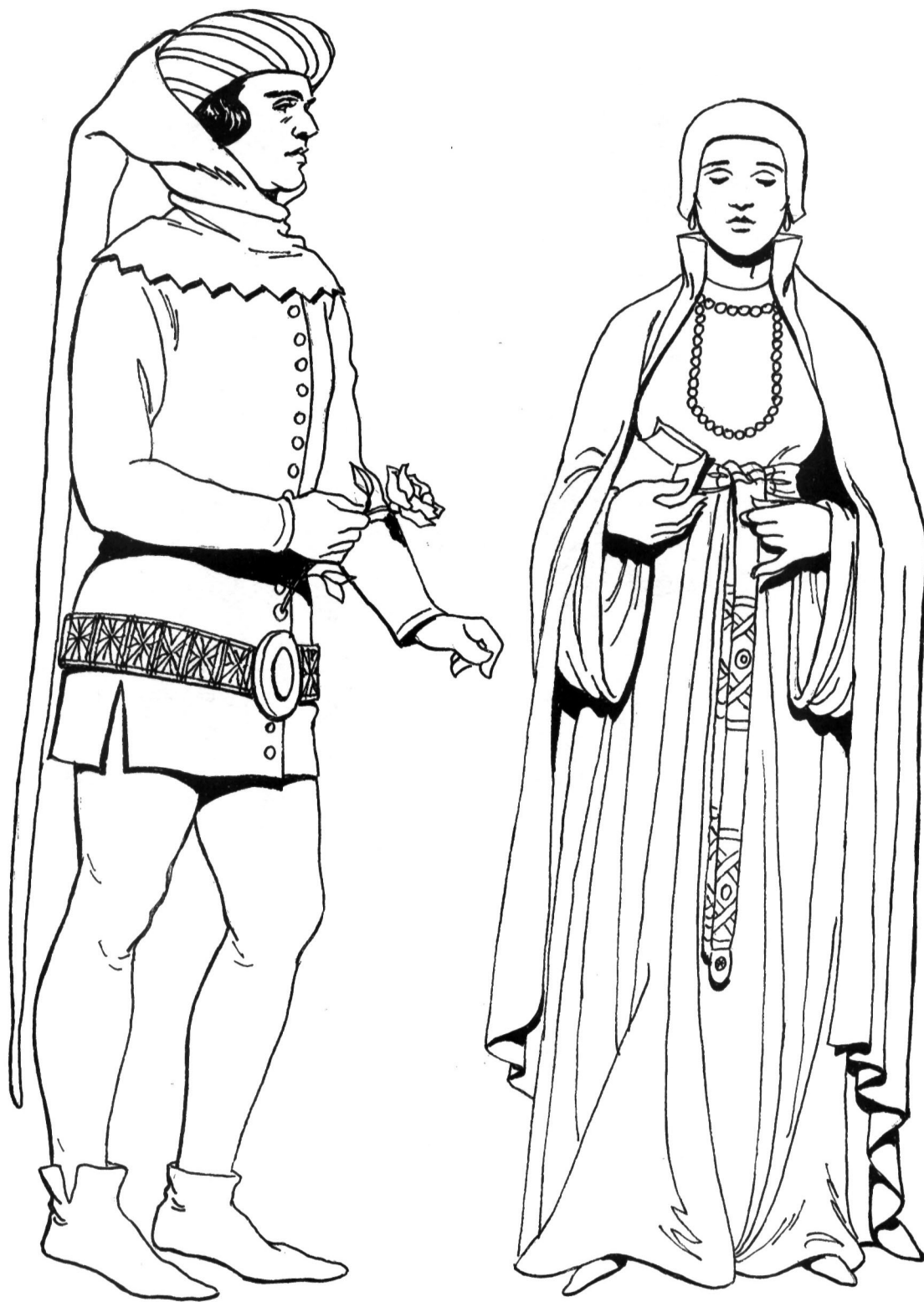
same historical period. **Right:** He wears a short tunic of brocaded silk girdled with a leather scabbard and sword. His legs are covered with fitted knit stockings, and his slippers are edged in fur.



Maiden and Knight, ca. 1365

Left: The maiden wears a brightly colored cotehardie, or undergown. Her surcoat is of striped silk; it buttons along the side seam of the bodice. **Right:** Her companion, a knight, wears a helmet with visor and body armor

of chain mail under a parti-colored doublet reaching to the loins. He wears a belt of square gold plates. His stockings are brightly colored, and he wears chain-mail shoes.



Knight and Lady, ca. 1375

Left: The knight wears a striped turban cap under a brightly colored chaperon, which has a long *livripipe*, or tail. He wears a tightly fitted jacket of wool, which is girdled low with a belt of gold metal plates. His stockings are brightly colored wool; his shoes are of Moroccan

leather. **Right:** The lady wears a long mantle with stand-up collar. Her robe has very full bell-shaped sleeves; it is held at the waist by a long jeweled and embroidered belt. She wears a white *coif* (hoodlike cap).



Muslim Couple of the Upper Classes, Fourteenth Century

Left: The man wears a long-sleeved under-tunic in a medium tone, a large light-colored mantle, and baggy trousers with fitted ankle. He has a leather bag under the mantle on a girdle around his hips. His shoes are of soft

leather in a medium color. **Right:** The woman wears a *haik* (burka) over a figured pleated skirt and baggy brightly colored pantaloons. Her pale-colored shoes have embroidered decoration.



A Noble Couple, ca. 1420

Left: The woman wears a *houppelande* (full cloak) of brocaded silk trimmed with black fur and featuring full bishop sleeves. She wears a brightly colored *tarboosh* (felt cap) on her head. **Right:** The nobleman also wears a *houppelande*, but his is sleeveless and has a leaf-shaped

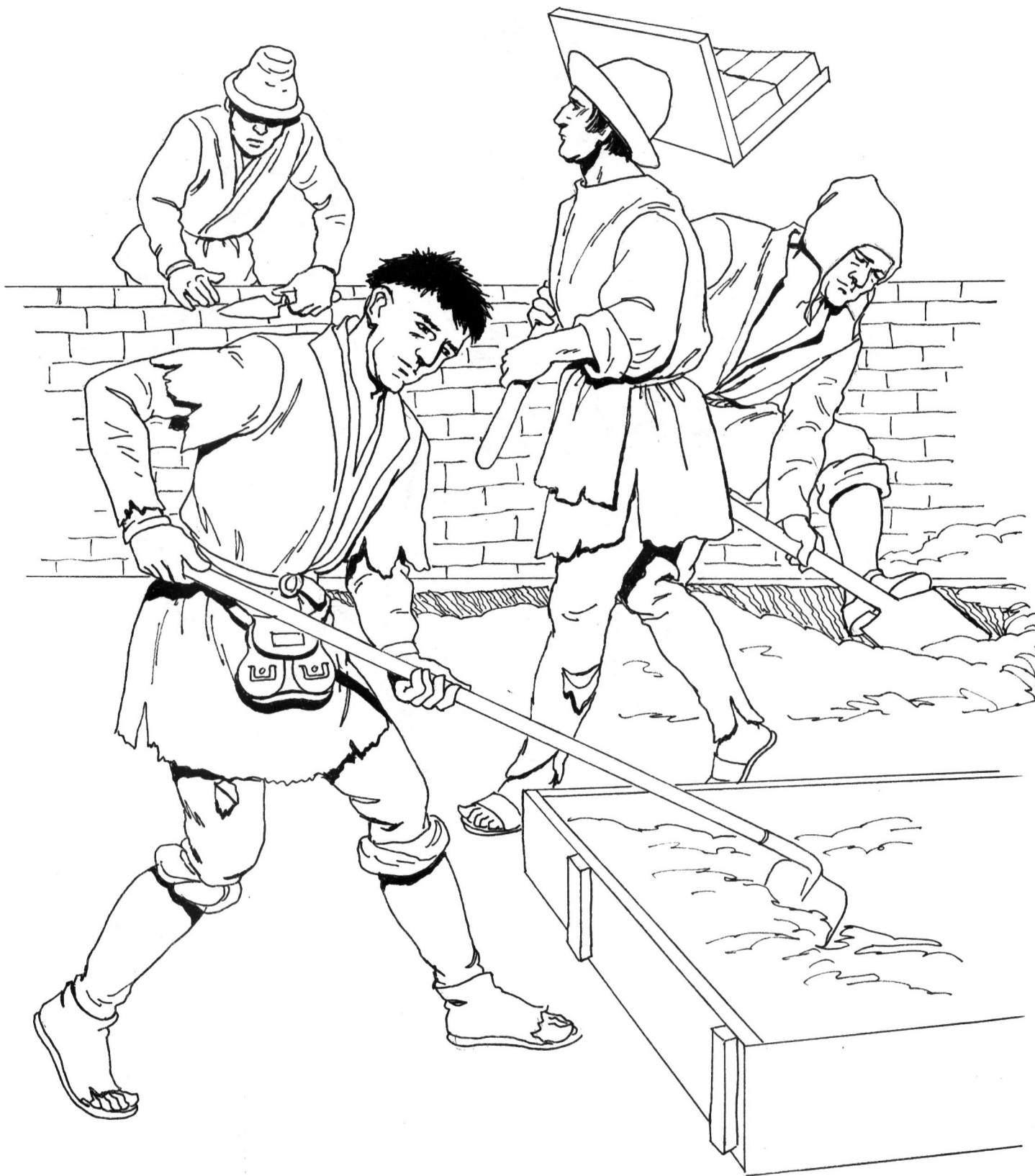
edging called *dagging*. His separate sleeves, in the bishop style, are embroidered and jeweled. Across his chest he wears a jeweled leather baldric, and on his head a striped roll turban. The *houppelande* was generally padded for extra warmth.



Woman and Man of Rank, ca. 1430

Left: The woman wears a knee-length mantle with scalloped edges and a high-standing collar. An embroidered baldric drapes from one shoulder, dropping in back to encircle the mantle. Her gown has scalloped bell sleeves. The gown's hem is trimmed with brocade. She wears a

turbanlike cap over a headcloth and gorget. **Right:** The man wears a short velvet surcoat. His brocaded jacket has gold lace overlay on the collar. The brocade is used on the sleeve puffs and at the hemline of the surcoat. Velvet and lace trim the sleeves.



Workmen, ca. 1440

These fifteenth-century workmen all wear some variation of an outfit consisting of shirt, jerkin, and trousers. The poorer classes could ill afford new clothing for everyday wear, and clothes were passed on from generation to gen-

eration until they literally disintegrated. Any color that the garments originally possessed would have faded over years of use.



A Working Couple, ca. 1450

Left: This working man, perhaps a baker, wears a plain tunic, long hose, soft leather shoes, and a cloth folded over his belt for an apron. He wears a variation on the tunic. **Right:** The woman, a serving girl, wears a simple

robe with a mantle falling from the back (probably pinned at the neckline) and draped around the hip to the front. She wears a large folded headcloth.



Woman in Hooped Skirt, ca. 1470

Spanish fashion is credited with the invention of the hooped skirt, which was called a *vertugado*. In the early days it was bell shaped and could be worn as an outer-skirt or a petticoat, exposing the stitched-in hoops. By the sixteenth century it had become an undergarment,

and the bell shape had become a cone. The brocaded silk *vertugado* shown here is worn as a petticoat. The over-skirt is edged in fringe in a patterned fabric. The bodice is a bright color, the chemise of white lawn.



Moorish Couple, Fifteenth Century

Left: The man wears a dark-colored toga-like mantle held in place by a leather chest strap. His jacket is of another dark color and his hat is a brightly colored molded felt. He has high-topped leather boots. **Right:**

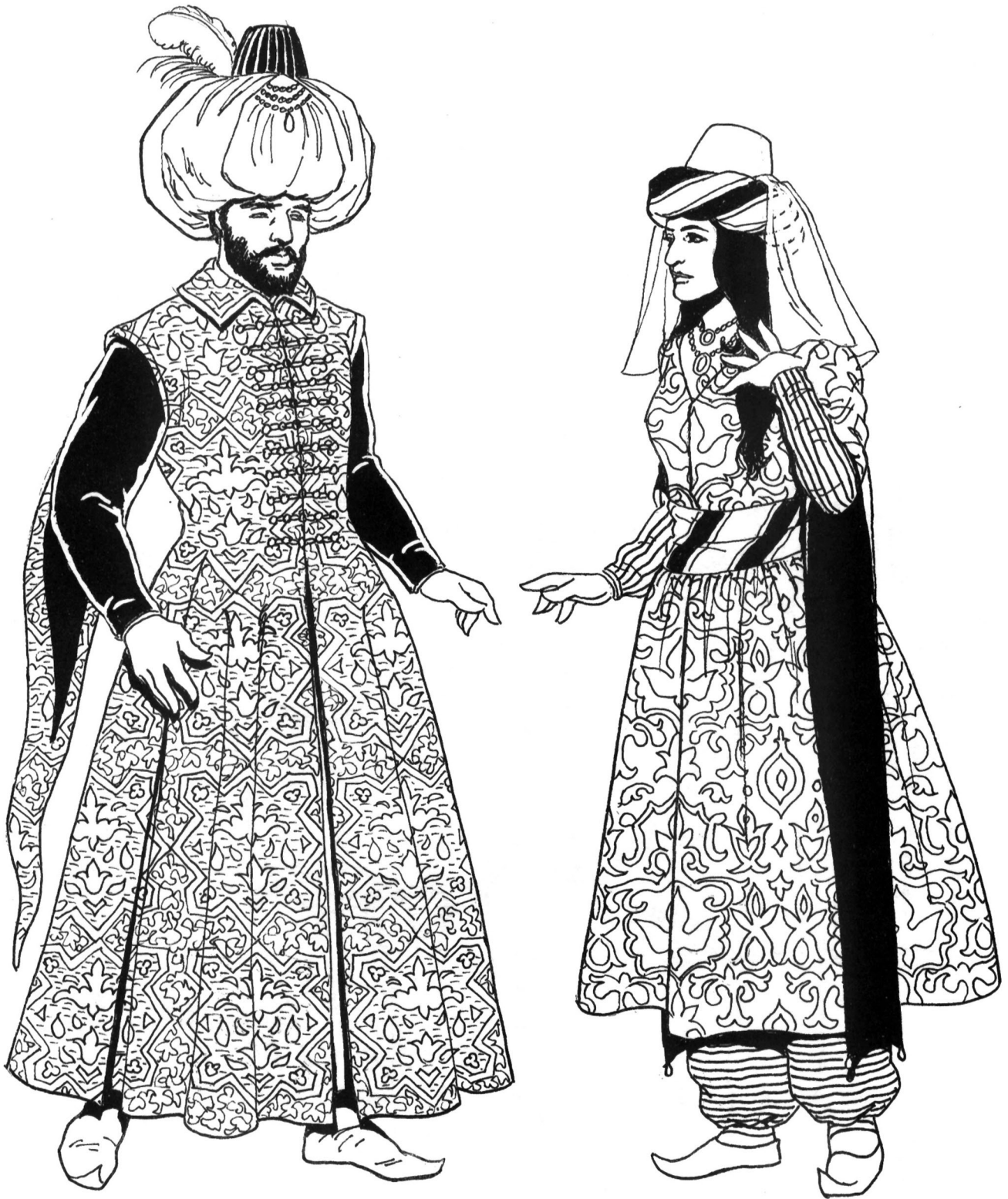
The woman wears a brightly colored brocaded damask gown under a dark-colored mantle. She has a white headcloth and *gorget* (ornamental collar) and wears *chopines* (tall platform shoes).



Moorish Saracens, Fifteenth Century

Left: A nobleman dressed for the hunt wears a shortened burnous and a shortened *gallibiya* (tunic). **Center:** A military officer wears chain mail under a leather vest. He wears full pantaloons caught below the knee with leather leggings. He carries a small wood and leather shield and

wears a rolled turban. **Right:** A laborer wears a loose tunic in a dark color over a pale undergarment. His pantaloons are cut full and are of a light-colored fabric. His turban is a dark color.



A Moorish Couple of High Rank, ca. 1500

Left: This man of the early sixteenth century wears a Turkish-style caftan (also called a *djellaba* or *litham*) made of brocaded fabric. It features hanging sleeves; the actual sleeves are those of his undergarment. He wears a large Persian-style turban called a *mandil*. **Right:** The

lady wears a brocaded caftan with hanging sleeves, fastened at the waist by a *kusak* (wide silk sash); she also wears brightly colored, striped *salvar* or *chalwar* (baggy breeches). On her head she wears a turban wound around a *tarboosh*. A veil is tucked into the turban.



Military Men, Early 1500s

These Spanish military men represent the conquistador era of the early sixteenth century. **Left:** This is Hernando Cortés, the Spaniard who conquered Mexico. His body armor is of blackened metal with gold embossed trim. His shoes and stockings are of a medium-brown tone. **Center:** The lancer wears silver armor and plain Spanish

slops (very full knee-length breeches; the term “slops” originally applied to any garment that was loose fitting, such as a dressing gown, or a cassock). **Right:** The captain of infantry wears panned trunk hose with thigh-high soft leather boots.



Spanish Grandee and Wife, ca. 1525

Left: The grandee wears a belted jacket over padded trunk hose and silk stockings. Around his shoulders is a manta, or cape, of dark wool serge. He wears a Spanish toque (evolved from the beret). **Right:** His wife wears a maternity gown, consisting of a pale or white chemise and a

sleeveless outer gown which, when laced down the front, could be loosened as needed. The over-gown is of brocaded silk; the tied-on sleeves are of lingerie fabric. She wears a hood with velvet lappets on the sides.



Moorish Couple, ca. 1530

This Moorish couple are from Granada, an area in southern Spain on the Mediterranean. **Left:** The woman, dressed in street clothing, wears a light-colored burka edged with fringe in a contrasting color (based on the Algerian haik). Her short skirt is a bright color, and her

pantaloons (chalwar) are a light color. **Right:** The man wears a full-length Turkish-style caftan with hanging sleeves in a fabric with a geometric design. His shirt sleeves are of a light-colored softer fabric.



Nobleman and Lady, ca. 1530

Left: The nobleman wears a beret with ostrich plumes. His satin coat has gold galloon embroidery and a fur collar and lining. His silk doublet is trimmed with galloon and pearls, as is his codpiece (a padded flap covering the front opening of a man's breeches). He wears canions, or "French breeches." His slashed leather shoes have a

"lion's paw" shape. **Right:** The lady wears a *marlotte*, or over-dress, with slashed shoulder wings over jeweled sleeves. Other details are frills at the neck and cuff and ropes of pearls. The skirt and *marlotte* are trimmed with embroidery. She wears a velvet toque.



Spanish Nobility, ca. 1550

Left: The lady wears a pale velvet coat and gown, edged with bands of gold embroidery. The coat has shoulder wings and hanging sleeves. She wears a cartwheel ruff, a jeweled headdress, and ropes of pearl. **Right:** The nobleman wears a flat velvet beret with ostrich tips. His bro-

caded silk coat has a fur collar and lining and is trimmed with bands of galloon with pearls, as are his silk doublet and codpiece. His canions (trunks) are paned and corded. He wears silk stockings and embroidered leather shoes.



Ladies in Spanish Fashions, Sixteenth Century

Left: The lady wears a brocaded gown with a vertugado overskirt and slashed sleeves. She wears a turbanlike felt cap with an embroidered band. **Right:** This woman wears an outer coat of velvet, trimmed in ermine, with “false” sleeves slit for the armholes. Under the coat she wears a

gown of brocaded silk. She wears a velvet turban. In the Arab world it was the custom to wear one feather in the hat in private, and two in public—perhaps the two ostrich plumes are a nod to this tradition.



Couple of Nobility, ca. 1565

Left: The woman wears a black velvet gown over a cone-shaped farthingale. The ribbons and jewelry consist of gold with pearls and colored gemstones. The edge of her ruff is embroidered in black silk. **Right:** The man is

dressed in a doublet and trunk hose and a fur-trimmed coat, all in gold satin with silver embroidery. His stockings are white, and his shoes are yellow leather, also with silver embroidery.



A Lady and her Maid, Late 1500s

Left: The maid holds a mirror for the lady. She wears an over-dress that is caught up by the sash in the front, exposing the under-skirt. The collar and yoke of the dress are of a soft shirred material. **Right:** The lady wears

a dark velvet coat (*marlotte*) that can be fastened at the throat only. The paned sleeves are trimmed with strips of fur, and the stand-up collar (worn down in this picture) is lined with fur. Her silk taffeta gown is in a light color.



Two Gentlemen, Late Sixteenth Century

Left: This gentleman gives a back view of a doublet and panned trunk hose, which he wears above silk upper stocks tied at the knee with ribbon, and silk hose with leather shoes. He wears a Spanish toque. **Right:** The

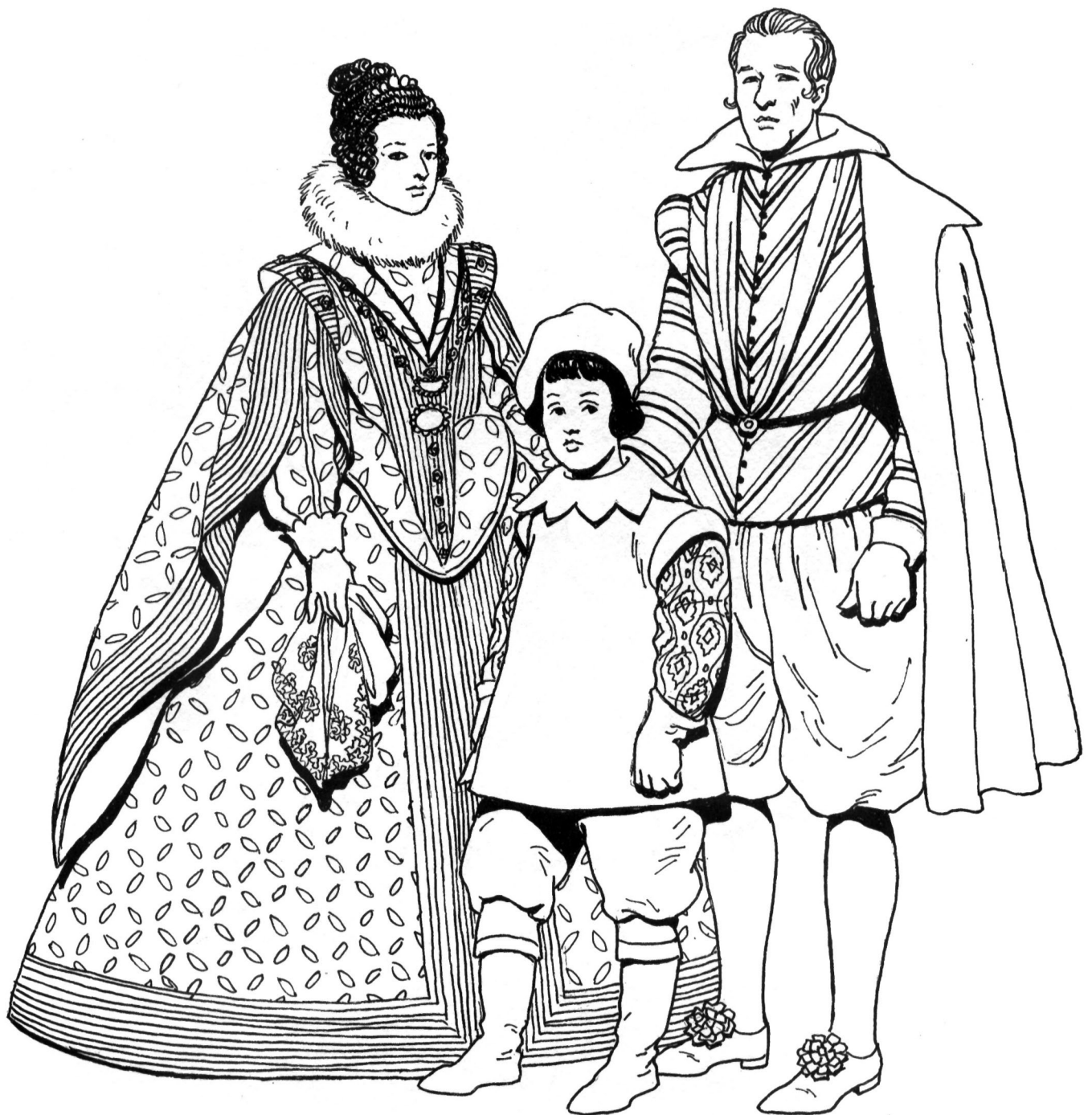
gentleman wears a doublet over Spanish slops. His head-gear is a toque that has been stiffened and shaped into a tall crown.



Noblewoman and Children, ca. 1590

Children's clothing of earlier times generally replicated those of adults. **Left:** The boy wears a full ruff, a peascod belly doublet, paned trunk hose over upper stocks, and silk stockings. **Center:** The mother wears a velvet gown over a farthingale and has huge hanging sleeves, open to

the shoulder and caught at the elbow with ribbon to form an opening. The gown's skirt is held closed with ribbon tips. **Right:** The girl's gown is a smaller version of her mother's; it differs in the detail, and the hanging sleeves are smaller. All three wear high collars and small ruffs.



A Family of the Court, ca. 1630

Left: The mother wears a *basquine* (a stiffened bodice with flared hip-skirt). The gown has shoulder wings and bombast-padded sleeves. **Center:** The boy wears a soft leather tabard over Spanish slops. His sleeves are of brocaded satin; his collar is a soft, unpleated ruff. **Right:** The

father wears a striped satin doublet with shoulder wings over full slops and silk hose. His shoes have a "shoe rose." He wears a knee-length *manta* (cloak) and a *valona* (a flat semi-circular collar) supported by a *golilla* (wire frame). The *valona* superseded the ruff.



Spanish Royals in “Velázquez” Fashions, ca. 1650

These Spanish fashions were depicted brilliantly by court painter Diego Velázquez. **Left:** The lady wears a flattened farthingale with a “wheel” overskirt. Her hairdo of soft rolls is tipped by jewels on a wire frame. The gown is dark velvet or heavy silk, trimmed with silver or gold

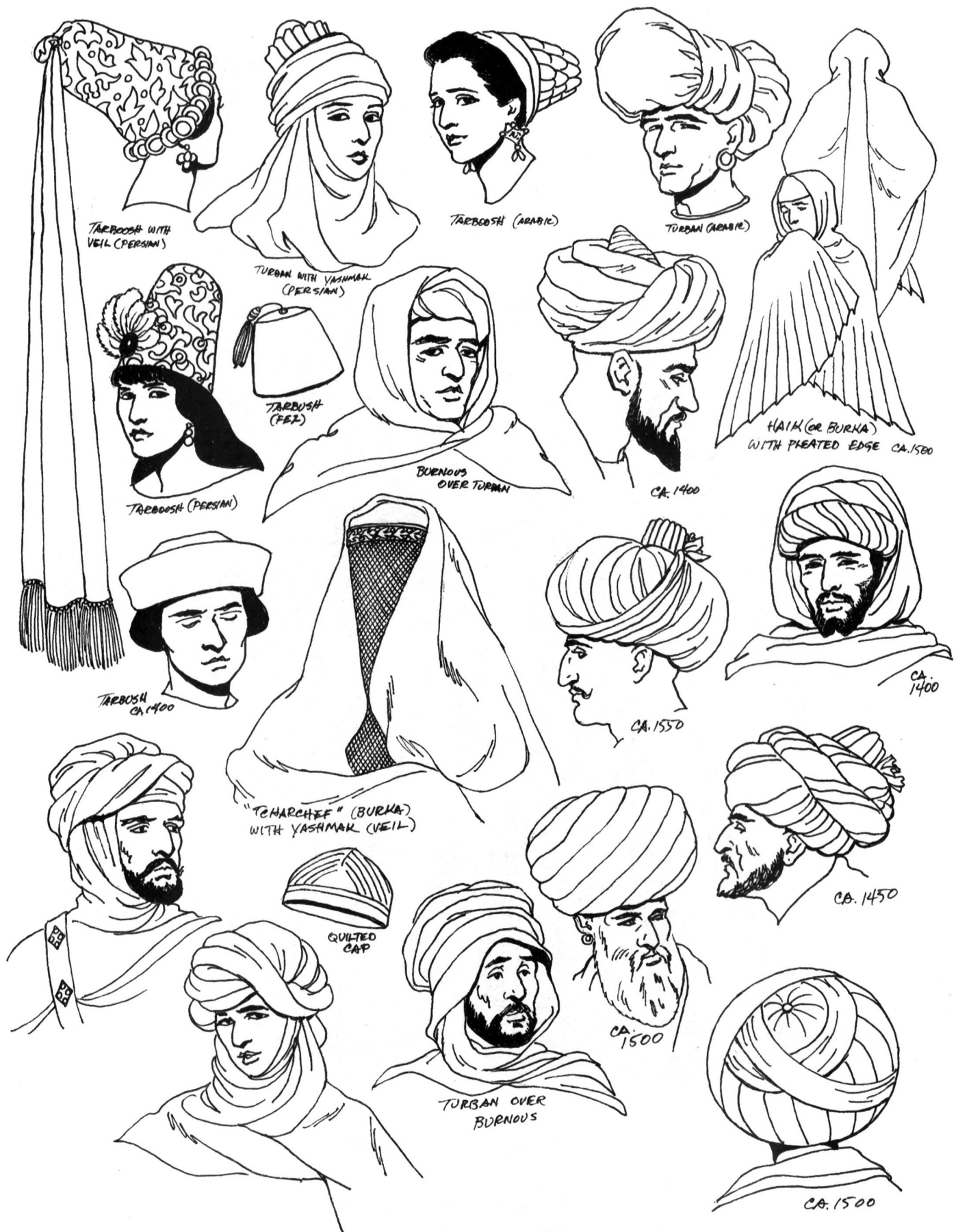
thread. **Center:** The girl wears a pastel farthingale and gown with silver or gold trim. **Right:** This royal wears a broad, flat collar with scalloped edge; knee-length jerkin over a doublet; and boots that reach mid-thigh.



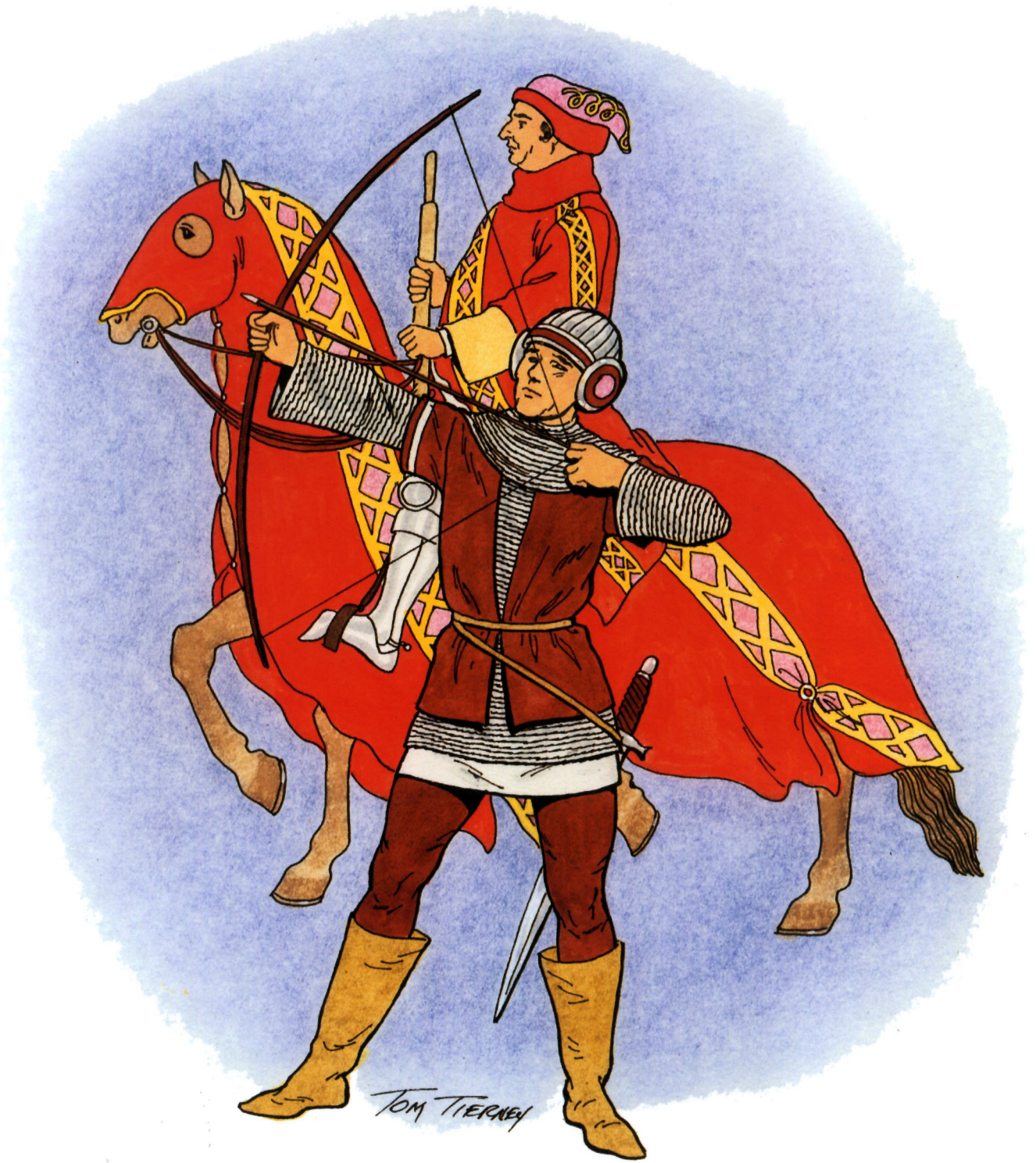
Court Costume, ca. 1660–1670

Left: The lady's sumptuous gown is in a dark color with gold and multi-colored embroidered edgings. The padded sleeves of the undergown are light-colored silk and are decorated with bands of the same edging. The ruffs are now open in the front and called "small ruffs."

Right: The man wears a peascod belly doublet and paned trunk hose. Both the peascod doublet and the trunk hose, as well as the sleeves, are padded with *bombast* (cotton stuffing; cheaper versions used straw).



Spanish and Moorish Hats and Headdresses



Grandee and Archer, Thirteenth Century (p.16)

SPANISH AND MOORISH FASHIONS

TOM TIERNEY



Fifteen centuries of Spanish fashion, from the era of the Roman Empire through the rise of the Renaissance, appear in the accurate and meticulously rendered drawings of this coloring book. Its focus resides with the Arabic influences introduced by the Moors, who arrived in Spain in the eighth century and developed a thriving culture until they were driven out in 1492 during the reign of Ferdinand and Isabella.

During nearly eight hundred years of supremacy in the Iberian peninsula, the Moors created a distinctive Spanish character in fashion and art, characterized by rich fabrics and abstract geometric designs. After the Moorish departure, which coincided with Spain's sudden flow of wealth from the New World, the country became the international model for fashion and style. Its widely adopted innovations included silk stockings, corsets, hoop skirts, and folding fans of heavily scented leather.

These drawings present authentic portraits of Spain's dramatic variations in fashion, among them the Roman-styled clothing worn by a farm couple of the early third century, the quilted tunic of a thirteenth-century Saracen warrior and the armor of a sixteenth-century conquistador, and lavish royal costumes from several eras, including the styles famously depicted by the court painter Diego Velázquez.



Original Dover (2003) publication. 44 black-and-white illustrations; 5 in color on cover. 48pp. 8¼ x 11. Paperbound.

ALSO AVAILABLE

FRENCH AND ROCOCO FASHIONS, Tom Tierney. 48pp. 8¼ x 11. 42383-2

CHINESE FASHIONS, Ming-Ju Sun. 48pp. 8¼ x 11. 42053-1

CELTIC FASHIONS, Tom Tierney. 48pp. 8¼ x 11. 42075-2

For current price information write to Dover Publications, or log on to **www.doverpublications.com**—and see every Dover book in print.

Free Dover Children's Books and Activities Catalog (59071-2) available upon request.

Front cover: Spanish Royals in "Velázquez" Fashions, ca. 1650 (p.44)

Above, left and right: A Moorish Couple of High Rank, ca. 1500 (p.32)

ISBN 0-486-42652-1



\$3.95 IN USA
\$6.50 IN CANADA

